THE PALACE THEATRE, LONDON

HERBERT CLAYTON and JACK WALLER
(By arrangement with H. H. FRAZEE)
present

NO NO NANETTE

A Musical Comedy

IN THREE ACTS

BOOK BY
OTTO HARBACH AND FRANK MANDEL

LYRICS BY
IRVING CAESAR AND OTTO HARBACH

MUSIC BY
VINCENT YOUMANS

CHAPPELL & CO. LTD.
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The Play produced by MR. WILLIAM MOLLISON
Dances and Ensembles by MR. PATRICK LEONARD

NO NO NANETTE

CHARACTERS

(In the order in which they appear).

Pauline (*Cook at the Smith's*)	Miss GRACIE LEIGH
Sue Smith (*Jimmy's Wife*)	Miss MAIDIE ANDREWS
Billy Early (*a Lawyer*)	Mr. GEORGE GROSSMITH
Lucille (*Billy's Wife*)	Miss IRENE BROWNE
Nanette (*a Protegée of Sue*)	Miss BINNIE HALE
Tom Trainor (*Lucille's Nephew*)	Mr. SEYMOUR BEARD
Jimmy Smith	Mr. JOSEPH COYNE
Betty	Miss JOAN BARRY
Winnie	Miss FLORENCE BAYFIELD
Flora	Miss VERA PEARCE

Helen		Miss ZOE ANDREWS
Marjorie		Miss PAT NEVILLE
Grace		Miss PHYLLIS STEWART
Beatrice		Miss DORA PICKARD
Ethel		Miss MIGNON RYAN
Alorna	... ... (*the Maids*)	Miss IRENE VERONICA
Lillian		Miss DORIS BEATON
Irma		Miss ANN THURLBY
Mabel		Miss JUNE PELTON
Zoe		Miss RITA McLEAN

Mrs. Holmes-Brown		Miss MARGERY BOURCHIER
Mrs. Smythe-Smith		Miss MADGE AUBREY
Mrs. Towney-Morgan		Miss MARY TAYLOR
Mrs. Brown-Maddox		Miss ERIN BURKE
Mrs. Ormesby-Cantor	... (*the Marrieds, Friends of Lucille*)	Miss DORRIE GREY
Mrs. Webster-Wylie		Miss MAMIE BULMAN
Mrs. Parker-Lyne		Miss PAMELA LINDLEY
Mrs. Sothern-Hallow		Miss BOBBIE HANSON
Mrs. Wilson-James		Miss MOLLY BOURCHIER
Mrs. Goring-Jones		Miss PAULA FRASER

George		Mr. FRANK FOX
Edward		Mr. HERBERT BRETT
Otto		Mr. MAX KIRBY
Jerome		Mr. LESTER BARRETT
Alfred		Mr. CLAUDE WATTS
Vincent	... ... (*the Bachelors*)	Mr. PAT BRYANT
Francis		Mr. CHARLES KNIGHT
Stanley		Mr. ERIC BRIDSON
Jack		Mr. MICHAEL GAYGAN
Sidney		Mr. HARRY MARSHALL

SYNOPSIS OF SCENERY.

ACT I. The Home of James Smith, Mayfair.
ACT II. Outside The Cottage, Sunnycliff.
ACT III. The Drawing Room at The Cottage, Sunnycliff.

Scenery painted by Mr. F. L. LYNDHURST. Musical Director: Mr. PERCIVAL MACKEY.

NO NO NANETTE

■ ■ ■

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NO NO NANETTE.

Act I.

No 1.

OPENING CHORUS.

Book and Lyrics by
FRANK MANDEL, OTTO HARBACH and IRVING CAESAR.

Music by
VINCENT YOUMANS.

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CHORUS.
How do you do?
How do you do?
How do you do?
How do you do?
CHO.
Go and tell your mis - tress we're here.
Go and tell your mis - tress we're here.
PAULINE.
I shall let you know just as soon as I can go.
CHO.

CHO.
Take our names to Miss Nan - ette.
Take our names to Miss Nan - ette.
f
PAU.
PAU.
PAULINE.
Flap-pers!
GIRLS.
CHO.
Take our names to Miss Nan - ette.
BOYS.
Take our names to Miss Nan - ette.
ff

Allegro moderato.

Tutti. BOYS & GIRLS.

CHO. Flap-pers are we,— Flap-pers are we,—

f *mf*

CHO. Flip-pant and fly— and free.— Nev-er too slow,—

CHO. All on the go;— Pet-ting part-ies with the smart-ies, Moon-light danc-es,

CHO. oh! what chanc-es! Keep-ing {their / our} beaux— up-on their toes.—

CHO.
Diz - zy with dan - ger - ous glee. Pur - i - tans
CHO.
knock us Be - cause the way we're clad. Preach-ers all mock us Be -
CHO.
-cause we are-n't sad. None of them shock us Be - cause we're not bad..
CHO.
Just flip-pant young flap - - pers are we!
ff

mf
f
CHO.
Keep-ing {their / our} beaux up - on their toes,
f
Keep-ing {their / our} beaux up - on their toes,
f
CHO.
Diz - zy with dan - ger - ous glee.
Diz - zy with dan - ger - ous glee.

CHO.
Pur - i - tans knock us be - cause the way we're clad. Preach-ers all
Pur - i - tans knock us be - cause the way we're clad. Preach-ers all
CHO.
mock us be - cause we are-n't sad. None of them shock us be -
mock us be - cause we are-n't sad. None of them shock us be -
CHO.
- cause we're not bad, Just flip - pant young flap - pers are we!
- cause we're not bad, Just flip - pant young flap - pers are we!
ffz

No. 2. SONG.— (Billy) and CHORUS

"THE CALL OF THE SEA."

CHO.
al - ways glad.
BILLY.
Hap-py they are and
p
BILLY.
so en - tranc - ing, Beck-on-ing me to join their danc - ing.
REFRAIN.
BILLY.
When the sea be-gins a - call - ing me A sort of tempt - ing
BILLY.
in - can - ta - tion fills me with e - la - tion.

GIRLS
CHO.
It seems to say come out and play, Come a - long
BOYS
It seems to say come out and play, Come a - long
CHO.
— and learn the old, old song,— The song of love's sweet
— and learn the old, old song,— The song of love's sweet
CHO.
fas - cin - a - - - tion. Some - thing fills— me with a
fas - cin - a - - - tion. Some - thing fills— me with a

CHO.
thou - sand thrills_ when the sea is a - call - - ing me.
thou - sand thrills_ when the sea is a - call - - ing me.
BILLY.
La - - - - dies dash a - bout, splash a - bout
p
BILLY.
where the break - ers roar.
CHORUS.
Girl - - - - ies stroll a - bout, roll a - bout
p

CHO.
on the sand - y shore.
BILLY.
Dain - ti - ly show - ing all their beau - ties,
p
BILLY.
Rol - lick - ing, frol - lick - ing sweet pa - toot - ies.
mp
BILLY.
When the sea___ be - gins a - call - ing me___ a sort of tempt - ing
CHO.

BILLY.
in - can - ta - - - tion Fills me with e -
CHO.
CHORUS.
BILLY.
- la - - - tion. It seems to say come out and
CHO.
It seems to say come out and
CHO.
play, Come a - long And learn the old, old song
play, Come a - long And learn the old, old song

CHO.
— The song of love's sweet fas - cin - a - -
— The song of love's sweet fas - cin - a - -
CHO.
- tion. Some - thing fills me with a thou - sand thrills
- tion. Some - thing fills me with a thou - sand thrills
CHO.
— When the sea is a - call - ing me.
— When the sea is a - call - ing me.

DANCE.

f
ff

No. 3. SONG.-(Lucille) and CHORUS.

"TOO MANY RINGS AROUND ROSIE"

Words by
IRVING CAESAR.

LU.
p
Tom - my, An - dy, Har - old, Joe, Ate my can - dy, then would go. I
It is nice to have a few To go lo - co ov - er you; But
LU.
rall.
rit.
tried to please them all you know; That's why not one be - came my beau.
still, one ring to call your own Is worth a doz - en on the phone.
rall.
rit.
REFRAIN. Quasi "One-Step."
mf—f 2nd time with Chorus.
Too man - y rings a - round Ros - ie
mf—f
Nev - er get Ros - ie a ring.

Too man - y beaux when she should have one, You
know will nev - er bring her A ring a - round her fing - er:
One lit - tle name to re - mem - - - ber Is
bet - ter than hav - ing a string. It

does - n't hurt to flirt a bit, but use it as bait.
Make your catch, Make your match be - fore it's too late. For
too man - y rings a - round Ros - - ie will nev - er get Ros -
- - ie a ring!
1.
2.
ring!
sf

No. 4.

DUET.–(Nanette & Tom.)

"I'VE CONFESSED TO THE BREEZE!"

Words by
OTTO HARBACH.

molto rubato
flies When I look in - to your eyes. (NAN.) I'm sure - ly not a
I should make some sort of re - ply. (TOM.) I'm wish - ing for your
molto rubato
ten. a tempo
bug - a - boo To ov - er - awe and fright - en you. Your con - science must be
an - swer, sweet, My heart has near - ly ceased to beat. Why keep on hes - i -
ten. a tempo
chid - - ing, Some mis - chief you are hid - - ing. (TOM.) My
- tat - - ing? Why keep me long - er wait - - ing. (NAN.) My
rall.
guilt to all the world I've been con - fid - - - ing.
dear, I too have done some med - i - tat - - - ing.
rall.

REFRAIN.

Moderato. *(in tempo)*

rit.

I've con - fessed to the breeze I love you; Told the

rit. *a tempo*

birds and the bees your name. And ev - 'ry

star a - bove you, Each has heard ev - 'ry word of my

se - cret flame. I have told the red rose I

love you, So the world sure - ly knows it's
con sentimento
true. So I thought, like as not,
con sentimento
'Twould be well If I now de - ci - ded, To tell you
ten.
ten.
cresc.
1.
2.
too! I've con - too!
sfz

No. 5. DUET.—(Nanette and Jimmy) and CHORUS.

"I WANT TO BE HAPPY."

Words by
IRVING CAESAR.

me.
true.
When I find a ve - ry
There are smil - ing fa - ces
lone - ly soul,
ev - 'ry - where,
To be kind be - comes my
Sure - ly I de - serve my
on - ly goal;
lit - tle share.
I feel so much bet - ter when I
I'm a luck - y girl to know that
tell them my phil - os - o - phy.
I can get it all from you.

REFRAIN. *2nd time with Chorus.*

JIM.
NAN.
grey and you say you are blue, I'll send the
JIM.
NAN.
sun smil-ing through. I want to be hap - py,
JIM.
NAN.
but I won't be hap - py Till I make you hap - py
1.
2.
JIM.
NAN.
too!
too!
f
f
fffz

No. 6. SONG.—(Nanette) and CHORUS of MEN.

"NO, NO, NANETTE!"

Words by
OTTO HARBACH.

CHORUS.
NAN.
pain.
Still were think - ing that we must have
sempre stacc.
p
CHO.
Made a faux pas for you just have In - no - cent - ly driv - en him coo -
NANETTE.
CHO.
- coo. He tried to cross me, He tried to boss me,
rall.
NAN.
And ev - 'ry - bod - y else is boss - ing too.
rall.

REFRAIN.

a tempo *p—mf 2nd time with Chorus.*

"No, No, Nan - ette!" That's all I hear; I

a tempo *p—mf*

get it the whole day through. "No,

No, Nan - ette!" Re - gales my ear, No mat-ter what

I may do. Some - time, per - haps I'll

humorously

have my way, When I am old and
turn-ing grey; But just as yet It's
al - ways "No, No, No, No, No, No, No, Nan -
ffz
1.
With Chorus.
2.
-ette!"
"No,
- ette!"
fz

FINALE — ACT I.

No. 7.

(DIALOGUE.)

Steady.

NANETTE ENTERS.

ppp
con moto
NAN.
It's al-ways No no, no, no, no, no, no, Nan - ette.
Allegretto.
DIALOGUE.
pp
p

pp

Moderato.
pp
L'istesso tempo.
TOM.
But re - al - ise that you're a
f
p
child, dear; And not too wise, so don't get

NANETTE.
TOM.
wild, dear, When you can't have your own sweet way. Can't have my
NAN.
own sweet way, Have-n't a word to say, you wait some day!
CHORUS & NANETTE.
She shall wear ex - pen - sive dress - es. She shall e - ven bob her tress - es,
CHO. & NAN.
TOM.
She shall go to grand ca - fés to dine. Nan - ette, be

NANETTE.
TOM.
care - ful, Be not too dare - ful, I'll or - der
NAN.
cav - i - ar and may - be wine.
CHORUS & NANETTE.
All the world and all that's in it {She / I} shall know and
CHO. & NAN.
ev - 'ry min - ute {She'll / I'll} be bu - sy buy - ing furs and frills.

CHO. & NAN.
TOM.
— Nan - ette, you're rav - ing, — girls should be sav - ing. —
TOM.
NANETTE.
— I'll find a San - ta Claus — to pay my bills.
CHORUS.
No,
CHO.
no, Nan - ette, Don't make him grieve, — You're go - ing a

CHO.
bit too far. No, no, Nan - ette, you
CHO.
must not leave, Re - mem - ber how young you are.
CHO.
We real - ly think you ought to stay,
p
CHO.
It's wrong to tease poor Tom this way. You

NANETTE.
(Spoken.)

CHO.

may re - gret, so please re - mem - ber What?

ril.

a tempo

SOP.
ALTO.

No, no, no, no, Nan - ette.

TEN.

No, no, no, no, Nan - ette.

BASS.

No, no, no, no, Nan - ette.

ff a tempo

(Curtain.)

p

fffz

END OF ACT 1.

Act II.

No. 8. OPENING CHORUS and SONG.–(Nanette.)

in - can - ta - - - tion fills me with e - la - tion.
in - can - ta - - - tion fills me with e - la - tion.
GIRLS.
CHO.
It seems to say Come out and play, Come a - long
BOYS.
It seems to say Come out and play, Come a - long
CHO.
— And learn the old, old song, — The song of love's sweet fas - cin -
— And learn the old, old song, — The song of love's sweet fas - cin -

GIRLS.
CHO.
- a - - tion, Some - thing fills me with a thou - sand. thrills,
- a - - tion, Some - thing fills me with a thou - sand thrills,
GIRLS.
CHO.
When the sea is a - call - - ing me. Nan-
When the sea is a - call - - ing me.
CHO.
- ette, Here's Bet - ty. Nan - ette, get
BOYS.
Nan - ette, Here's Ted-dy. Nan - ette, get

NANETTE.
NAN.
Hel - lo! One mi - nute,
CHO.
rea - dy, Please hur - ry! hur - ry! Your
rea - dy, Please hur - ry! hur - ry! Your
NAN.
I'm in it, wait round, and I'll be right down.
CHO.
suit?
suit?
BOYS & GIRLS.
ALL.
CHO.
What a peach of a girl, she is charm - ing. What a

CHO.
peach on the beach she will be Ev - 'ry boy, I
CHO.
bet, when he sees Nan - ette, will for - get why he came to the
CHO.
sea. To each mer - maid the news it's a - larm - ing,
she,
CHO.
For the catch of the sea - son it's she, it's she. Pic - ture

CHO.
Nep - tune's bliss, When this lit - tle Miss takes a dip in the
NANETTE.
NAN.
I have nev-er heard the roar of the
CHO.
deep blue sea.
NAN.
break-ers on the shore till to - day.
CHO.
Till to - day.

NAN.
It is mu-sic to my ears, Now and then I have my fears in a
CHO.
NAN.
way. Is the tide so ve-ry
CHO.
In a way.
NAN.
strong, Will it car-ry me a-long, tell me, dol

BOYS.
CHO.
Oh you need-n't be a - fraid, here are strong arms that were
CHO.
NANETTE.
made just for you, just for you. What a
NAN.
day to be gay in the o - cean. Oh, the thrill, just to
NAN.
run on the sand. What a glad sur - prise, When the

NAN.
bil - lows rise, And you scarcé - ly know where you'll
NAN.
land. Oh, to dive, all a - live with e - mo - tion
CHO.
GIRLS.
For the catch of the sea - son it's she. Pic-ture Nep - tune's
BOYS.
For the catch of the sea - son it's she. Pic-ture Nep - tune's
CHO.
bliss, when this charm-ing Miss takes a dip in the deep blue sea.
bliss, when this charm-ing Miss takes a dip in the deep blue sea.
f faster

Fast.
1st & 2nd.
last.
f
ff
ff

No. 9. TRIO.— (Betty, Winnie and Jimmy)

"FIGHT OVER ME."

BETTY & WIN.
rest. You are not want-ed, so please go a - way.
JIMMY.
BETTY & WINNIE.
Shall I ask this one or that one to stay? Won't you please let us
BETTY & WIN.
know, sir, Which la - dy should go, sir, Or we'll come to blows, sir, this day.
JIMMY.
BETTY & WINNIE.
JIMMY.
You'll fight? That's what we'll do. All right. No re -

JIM.
- serve now, ob - serve you, go gath - er your nerve now, And
JIM.
girl - ies please, fight o - ver me! Start a
JIM.
bat - tle like cat - tle, if you be - lieve that - - 'll Prove
JIM.
who has the right o - ver me.

JIM.
Act just like men; shun all man - ner and poise.
JIM.
Don't be con - ven - tion - al; scrap just like boys. When you're
JIM.
bat-tered and shat-tered think how I'll be flat - tered To
JIM.
have you girls fight o - ver me!

DANCE.

L.H.
L.H.

No. 10. DUET.– (Nanette and Tom) and CHORUS.

"TEA FOR TWO."

Words by
IRVING CAESAR.

- known. Far from the cry of the ci - ty, where flow-ers
do. (NAN.) All of your schemes I'm ad - mir - ing, they're worth de -
pret - ty car-ess the streams, Co - sy to hide in, to
- sir - ing; but can't you see, I'd like to wait, dear, for
live side by side in, don't let it a-bide in my dreams.
some fu-ture date, dear. It won't be too late, dear, for me.
REFRAIN. 2nd time with Chorus.
TOM.
(TOM.) Pic - ture you up - on my knee, just tea for two and two for tea; Just
p-mf

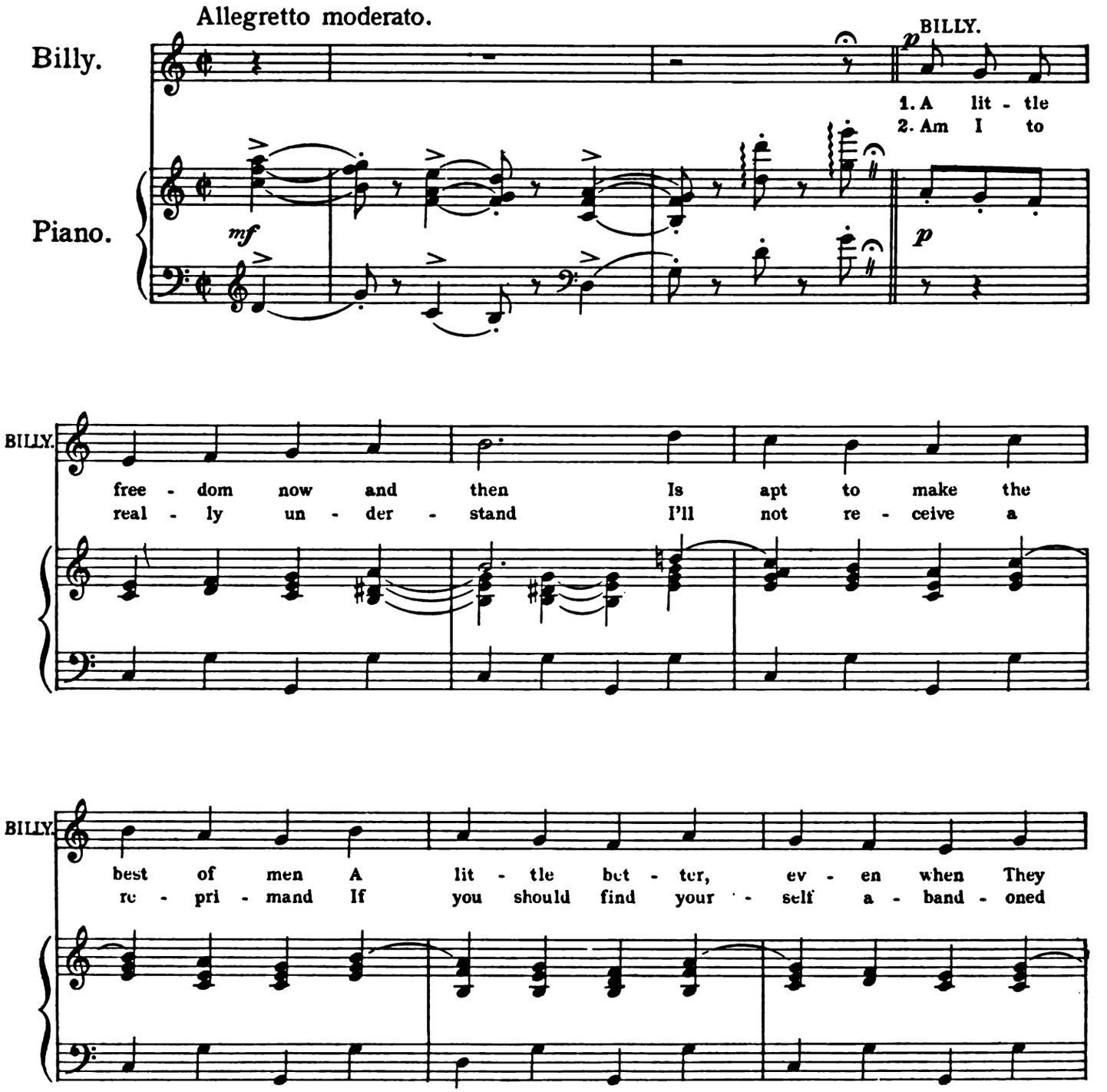
TOM.
me for you and you for me a - lone.
TOM.
No - bod - y near us to see us or hear us, No friends or re-la - tions on
TOM.
week - end va-ca - tions. We won't have it known, dear, that we own a tel - e -
TOM.
- phone, dear. Day will break and you'll a-wake and

TOM.
start to bake a sug - ar cake, For me to take for all the boys to
TOM.
see. We will raise a fam - i - ly, A
TOM.
dim.
boy for you, A girl for me. Oh can't you see how hap - py we would
dim.
TOM.
1.
2.
be!
be!
a tempo
8
fffz
Ped.
*

No 11. DUET:— (Lucille and Billy) and CHORUS.

"YOU CAN DANCE WITH ANY GIRL AT ALL."

Words by
IRVING CAESAR.



LUCILLE.
BILLY.
lead a mod - el life. I quite a - gree that lib - er -
For some oth - er, dear? As long as I am there to
LU.
- ty, Per - mit - ted in the right de - gree, Pro -
see How grace - ful - ly you one, two, three, And
BILLY.
meno
LU.
- duc - es sweet - er har - mon - y Be - tween a man and wife. Your
en - ter - tain your com - pan - y, Then you need nev - er fear. Sup -
colla voce
LUCILLE.
rall.
BILLY.
words sound ve - ry strange. The world has seen a change!
- pose the hour grows late, With plea - sure I will wait.
rall.

REFRAIN. *(lively) 2nd time with Chorus.*

p –f a tempo

LU.

You can dance with an - y girl at all; So just for -

p –f a tempo

LU.

- get me, And act as though you nev - er met me.

LU.

I will be a flow - er on the wall While you go

LU.

danc - ing, fan - cy free. Show the la - dies

LU.
ev - 'ry step you know! Just raise Ha - des
till they tin - gle; Min - gle till they think you're sin - gle. You can dance with
cresc.
an - y girl at all, As long as you come home with
cresc.
1.
2.
me!
me!
fz
Ped.
*

Nº 11a. REPRISE.

"I WANT TO BE HAPPY."

1.
2.
ff

No. 12. FINALE—ACT II.

CHO.
We are just a - bout to end the chase
Gos - sip ev - 'ry -
We are just a - bout to end the chase
Gos - sip ev - 'ry
CHO.
- where, Scan - dal in the air. Fox will nev - er dare to show her
- where, Scan - dal in the air. Fox will nev - er dare to show her
CHO.
face. Now hear the pack come bound - ing a -
face. Now hear the pack come bound - ing a -

CHO.
bound-ing the prey; Snarl - ing and quar'-ling they come hel - ter
bound-ing the prey; Snarl - ing and quar'-ling they come hel - ter
CHO.
skel - ter Track - ing to her lair The lit - tle fox so
skel - ter Track - ing to her lair The lit - tle fox so
CHO.
fair. The lit - tle fox is flur - ried, so wor - ried with
fair. The lit - tle fox is flur - ried, so wor - ried with

CHO.
fear, The chase is grow - ing fast - er, dis - as - ter is
fear, The chase is grow - ing fast - er, dis - as - ter is
CHO.
near. So - ci - e - ty is chas - ing the
near. So - ci - e - ty is chas - ing the
TOM.
She
CHO.
fox.
fox.
pp
p

JIMMY.
TOM.
TOM.
spent the night at Brigh-ton, Her Grand-ma lives at Brigh-ton, 'Twas
TOM.
Jim-my, who was pass-ing through, did take her home. She
TOM.
spent the night in Brigh-ton.
CHO.
O what a place is Brigh-ton, 'Twas
O what a place is Brigh-ton, 'Twas

CHO.
sweet of Jim and kind of him to take the dear girl home.
sweet of Jim and kind of him to take the dear girl home.
Slow.
Allegretto.
SUE.
Paul-ine!
PAULINE.
Yes, ma'm!
SUE.
What are you do - ing
p
SUE.
here?
PAULINE.
I came down in this wick - ed town with Nan -

SUE.
Nan-ette!
SUE.
When did you ar -
PAUL.
- ette.
PAULINE.
Yes, sir!
GIRLS.
That's queer.
JIMMY.
Pauline!
BOYS.
That's queer.
SUE.
- rive?
SUE.
And you mean to state you slept here?
PAUL.
Last night at eight.
PAULINE.
Like a
PAUL.
top till half past five.

Slow Valse.
NANETTE.
When you're sad 'cause things look bad And you are mad at
pp
NAN.
one you love, When your heart be - gins to
NAN.
smart, When you're a - part from one you love

NAN.
Ah
SUE.
Don't run off as though you fear her, Wait un - til
BETTY & WIN.
Ah
FLORA.
Don't run off as though you fear her, Wait un - til
TOM.
JIM.
Don't run off as though you fear her, Wait un - til
BILLY.
Don't run off as though you fear her, Wait un - til
SOPS. & ALTOS.
Don't run off as though you fear her, Wait un - til
TEN.
Don't run off as though you fear her, Wait un - til
BASS.
Don't run off as though you fear her, Wait un - til

NAN.
hear her
SUE.
— you're real - ly near her, This you'd do— for one you
BETTY & WIN.
This you'd do— for one you
FLORA.
— you're real - ly near her, This you'd do— for one you
TOM.
JIM.
— you're real - ly near her, This you'd do— for one you
BILLY.
— you're real - ly near her, This you'd do— for one you
SOPS. & ALTOS.
— you're real - ly near her, This you'd do— for one you
TEN.
— you're real - ly near her, This you'd do— for one you
BASS.
— you're real - ly near her, This you'd do— for one you
f
rit.
pp
f

NAN.
Why not for one you love?
SUE.
scarce - ly knew, Why not for one you love?
BETTY & WIN.
scarce - ly knew, Why not for one you love?
FLORA.
scarce - ly knew, Why not for one you love?
TOM.
JIM.
scarce - ly knew, Why not for one you love?
BILLY.
scarce - ly knew, Why not for one you love?
SOPS. & ALTOS.
scarce - ly knew, Why not for one you love?
TEN.
scarce - ly knew, Why not for one you love?
BASS.
scarce - ly knew, Why not for one you love?
ff

LUCILLE.
She
pp
Tempo I.
LU.
spent the night in Brigh-ton.
GIRLS.
Her Grand-ma lives in Brigh-ton, 'Twas
BOYS.
Her Grand-ma lives in Brigh-ton, 'Twas
p
mf
GIRLS.
BOYS.
Jim-my who in pass-ing through did take her home. They've
SUE.
Jim-my who in pass-ing through did take her home.
JIMMY.
SUE.
SUE.
lied a-bout poor Brigh-ton, What a ter-ri-ble place is Brigh-ton. Nan-
p

SUE.
-ette's con-fess'd she's been the guest of Bil - ly there, And
Moderato.
LUCILLE.
CHORUS.
BILLY.
SUE.
so, my dear, have all the rest. Is this true? Yes! Now, list-en to
accel.
LUCILLE. (Spoken)
Allegretto.
BILLY.
me, Lu-cille. Not one word! You can dance with an-y girl at all,
LU.
So just for-get me Act, act as tho' you nev-er met me.

BILLY.
You can be a flow-er on the wall While I go danc - ing fan - cy
BILLY.
CHORUS.
free. Show the la - dies ev - 'ry step you know,
CHO.
Just raise Ha - des till they tin - gle, min - gle while they think you're sin - gle.
CHO.
You can dance with an - y girl at all As long as you come home with

Maestoso
CHO.
me
JIMMY.
I want to
ff
pp Slow
JIM.
be hap-py, but I won't be hap-py Till I've made you hap-py
JIM.
too.
NANETTE.
Life's real-ly worth liv-ing, When we are mirth-giv-ing,
NAN.
Why can't I give some to you?
pp

NAN.
He wants to be hap-py but He won't be hap-py Till He makes you hap-py too.
SUE.
He wants to be hap-py but He won't be hap-py Till He makes you hap-py too.
BETTY. & WIN.
He wants to be hap-py but He won't be hap-py Till He makes you hap-py too.
FLORA
He wants to be hap-py but He won't be hap-py Till He makes you hap-py too.
TOM.
JIM.
I want to be hap-py but I won't be hap-py Till I make you hap-py too.
BILLY.
He wants to be hap-py but He won't be hap-py Till He makes you hap-py too.
SOP. & ALTO.
He wants to be hap-py but He won't be hap-py Till He makes you hap-py too.
TEN.
He wants to be hap-py but He won't be hap-py Till He makes you hap-py too.
BASS.
He wants to be hap-py but He won't be hap-py Till He makes you hap-py too.
(CURTAIN).
Adagio.
END OF ACT II.

Act III.

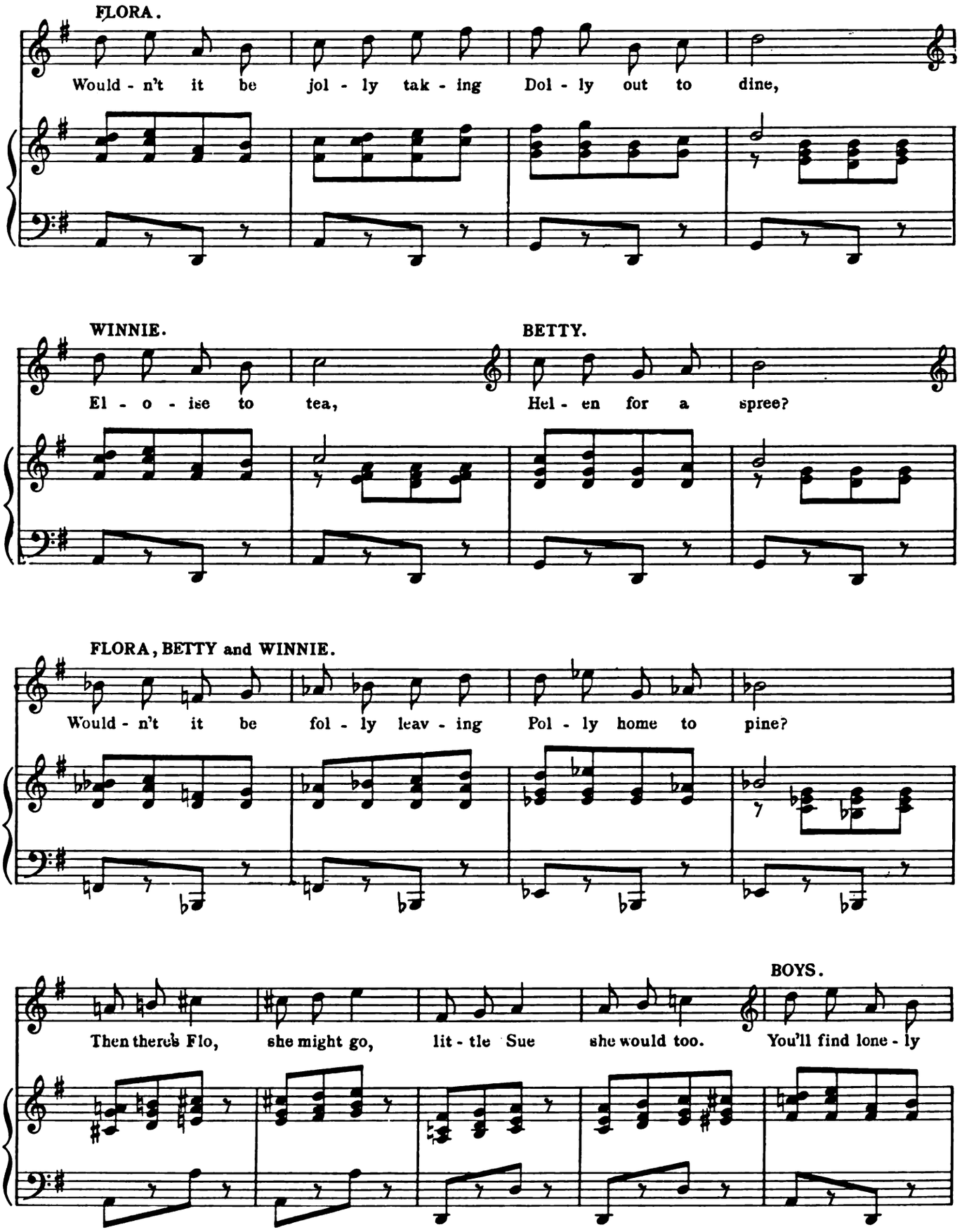
No 13. OPENING CHORUS. — (Betty, Winnie, Flora, Billy) and Chorus.

BILLY.
here. Hel - lo, Hel - lo, do I hear you?
CHO.
when your wife is so un - heed - ing?
p
BILLY.
Lu - cille, please come ov - er, dear.
CHO.
For an hour he's been try - ing, All he list - ens to is cry - ing.
BILLY.
Wife - y dar - ling, please don't hang up a - gain.
CHO.
All a - lone he
f

BILLY.
Now you've wrecked it, She's dis - con - nect -
CHO.
don't want to sup ___ a - gain.
p
BILLY.
- - - ed.
CHO.
Stop des - pair - ing, drop your swear - ing, Have no fear, dear,
ff
BILLY.
CHO.
we are near, dear. A - ny way to - mor - row is an - o - ther day. ___

CHORUS with BILLY.
BILLY.
When lit - tle wife - y hangs up Re - mem - ber there are oth - er names
CHO.
Re - mem - ber there are oth - er names
f
BILLY.
CHO.
— in the book. —
Some lit - tle num - ber whose
— in the book. —
CHORUS with BILLY.
BILLY.
cup Will cheer — you if you take the trou - ble to look. —
CHO.
Will cheer — you if you take the trou - ble to look. —

BILLY.
CHORUS with BILLY.
While the hour is ear - ly call some girl - ie,
Lift the old re -
Lift the old re -
CHO.
- cei - ver off the hook.
Get bu - sy when lit - tle wife - y hangs
- cei - ver off the hook.
Get bu - sy when lit - tle wife - y hangs
CHO.
up, Re - mem - ber there are oth - er names in the book.
up, Re - mem - ber there are oth - er names in the book.


FLORA.
Would - n't it be jol - ly tak - ing Dol - ly out to dine,
WINNIE.
El - o - ise to tea,
BETTY.
Hel - en for a spree?
FLORA, BETTY and WINNIE.
Would - n't it be fol - ly leav - ing Pol - ly home to pine?
BOYS.
Then there's Flo, she might go, lit - tle Sue she would too. You'll find lone - ly

BOYS.
la - dies at the Carl - ton or the Ritz, Nev - er i - cy wits,
BOYS.
al - ways spi - cy bits. You don't have to be a - lone to
BOYS.
moan and groan If you will on - ly use your 'phone.
(3 girls exit)
BILLY.
CHORUS with BILLY.
When lit - tle wife - y hangs up Re - mem - ber there are

BILLY.
oth - er names in the book. Some lit - tle
CHORUS and BILLY.
num - ber whose cup will cheer you if you take the trou -
BILLY.
- - ble to look. While the hour is
ear - ly call some girl - ie, Lift the old re -

TUTTI.

-cei-ver off the hook. Get bu-sy when lit-tle wife-y hangs
Get bu-sy when lit-tle wife-y hangs
up, Re-mem-ber there are oth-er names in the, oth-er names
up, Re-mem-ber there are oth-er names in the, oth-er names
in the, oth-er names in the book.
in the, oth-er names in the book.
Segue

DANCE.

p-f
cresc.
1.
2.
fz

No. 14. DUET.—(Nanette and Billy.)

"TAKE A LITTLE ONE-STEP."

Words by
ZELDA SEARS.

BILLY.
When I looked at you, Your two eyes of blue
BILLY.
poco rit.
Thrilled me through and through; No one else will do, do.
poco rit.
REFRAIN.
p-f
BILLY.
Take a lit - tle one - step, two - step, three - step, Come a lit - tle clos - er,
p-f
BILLY.
please; Like a rose that blows in ev - 'ry breeze.
poco più sost.

BILLY.
Take a lit - tle one - step, two - step, three - step,
BILLY.
Then a lit - tle dip like this: Here's a step we
(sost.)
BILLY.
NANETTE.
can't af - ford to miss. And then you glide and you
espress.
NAN.
slide, keep - ing close to my side. Oh boy! Let's

NAN.
go, boy! That mu - sic's tick - ling ev - 'ry toe, boy!
dim.
NAN.
Take a lit - tle kick, a wide and free step, Then a lit - tle one - step,
NAN.
two - step, three - step; Ev - 'ry lit - tle step means I love
1.
2.
NAN.
you!
you!
L.H.
f

Nº 15. FINALE– ACT III.

While you go dan - cing, fan - cy free.
Show the la - dies ev - 'ry step you know!
Just raise Ha - des till they tin - gle; Min - gle till they think you're sin - gle
cresc.
You can dance with an - y girl at all, As long as
cresc.
you come home with me!

TUTTI.
I want to be hap - py, But I won't be hap - py
till I've made you hap - py too.
Life's real - ly worth liv - ing when we are mirth- giv - ing;
Why can't I give some to you?

When skies are grey and you say you are blue,
I'll send the sun smil - ing through.
I want to be hap - py, But I won't be hap - py
rit.
Till I've made you hap - py too!
rit.
ff
(2nd time for Curtain)

END OF OPERA.